

DESIGN

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Iroquois Wooden Mask.
Painted red.



(Courtesy of the American Museum of Natural History)

DESIGN IN THEATRE MASKS

Edith M. Bushnell

Polytechnic High School, San Francisco, Calif.

THE making of theatre masks is an innovation in the art departments of our modern high schools. The act of entertaining both the youth and adults of this age is no small part of the art education of our people. In planning to interest and hold the imagination of our intelligent public it behooves us to prepare and produce a leisure hour entertainment that is at once both fundamental and creative. As all leisure hour plans should include the playtime spirit of make-believe is it not worth while to consider the theatre mask as furnishing a very interesting means of attaining many new and far reaching effects, acceptable to the most fastidious of theatre goers.

The high school student as well as the student in adult education is easily attracted by the possibility of creating a likeness of some ideal character that will interpretate anything from an illusion to a fact. The following interpretive masks were made by students in the art department of the Polytechnic High School and in the adult evening classes of

the same school. This work proved most interesting and was the result of four weeks' work at the end of the Spring Term 1928. In doing this work I had in mind two objectives,—one the culture and knowledge of the construction of our classic casts, secured by an intimate acquaintance with the fundamental form of the skull and the muscles of the head. Touch is such an important part of all modeling that I knew that if the form was to be brought to the consciousness of my students, the mere sensitive feeling of this fundamental form would greatly aid them in their visual appreciation. So the idea was suggested that it would simplify the production of acceptable, wearable, masks fundamentally sane, to first provide a well constructed form on which to work. I decided that there was no good reason why I should not plan to have my students use some of the cast off, damaged casts that had served their purpose as models for the charcoal class.

After we had once started the work became so interesting that I decided I would write and tell others about the delightful experience. First, I plan to have my students select the desired cast from those available,—anything from a block-head to a Julius Caesar,—a Venus or an Apollo.



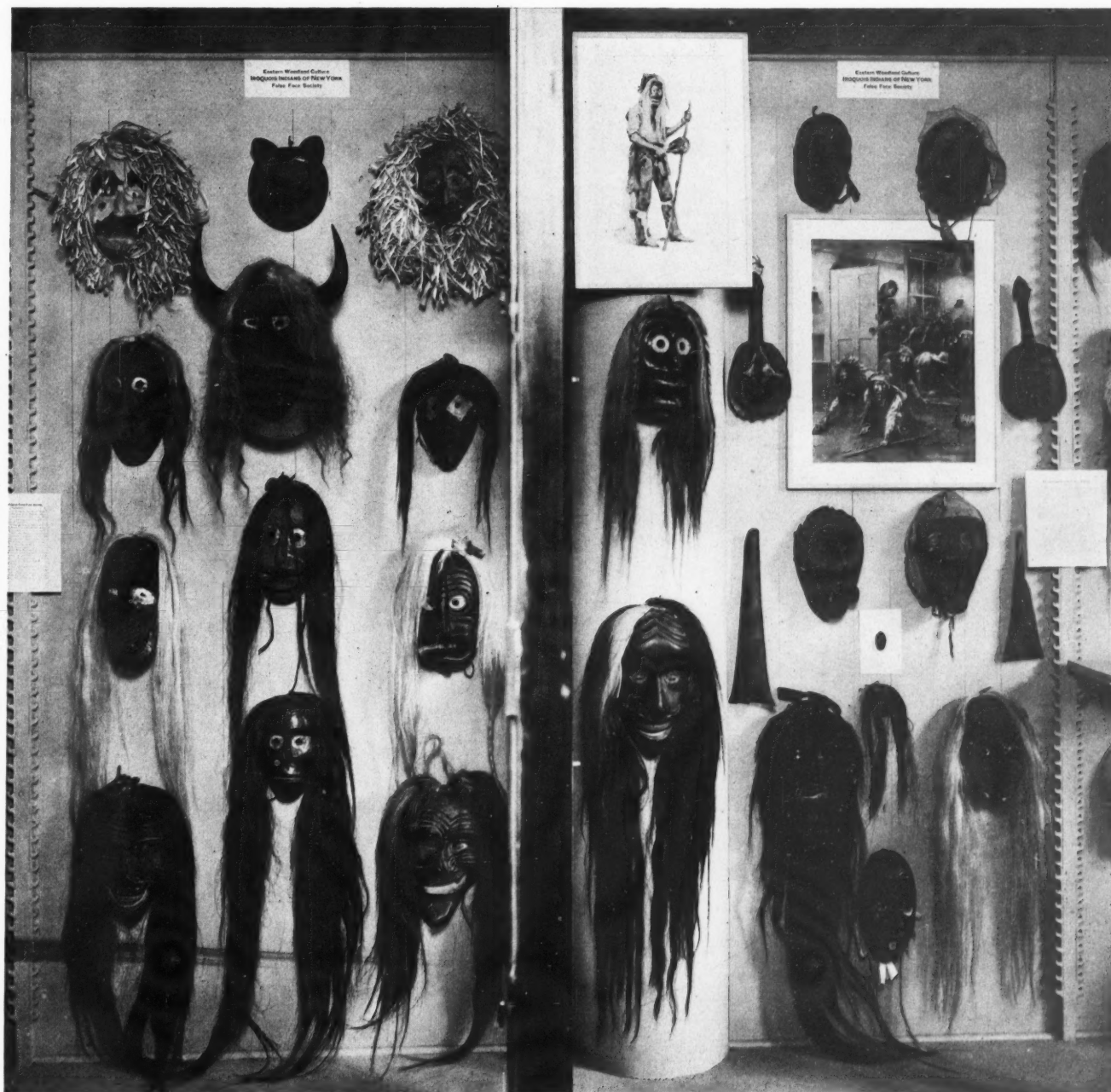
Iroquois Wooden Masks
(Courtesy American Museum of Natural History)

When the cast has been selected it is first treated to a thick coat of white vaseline. Next newspapers are cut in many small long triangular strips. These are laid over the features of the cast, next to the vased surface and pasted only where they overlap other triangular pieces of the newspaper. There is a great opportunity for cleverness in placing these strips of the newspaper which are wide at one end and pointed at the other, for it makes a difference how they are modeled to fit the form underneath. Sometimes a wide end would serve the purpose better than the pointed end and at another place a pointed end would be preferable. When one thickness is covering all of the surface as far back as the ears, to the top of the forehead or even over the hair and then down under the chin or even the neck as well, the second coat of newspaper should be considered.

Before applying the second coat of newspaper cut the strip in long triangles as before and after they are ready be sure to apply white paste to the whole surface before putting the second layer of paper on. The paste we found did the best work and gave us the desired stiffness, when the mask was finished, was "Stixit" made by Prang & Co. When we could not secure this paste we used ordinary corn starch and prepared it as you would flour paste. We cooked it. When

this second coat of newspaper covers the whole surface and all the overlapping pieces have been securely pasted down, then apply the third coat, being sure to apply the third coat as you did the second coat, plentifully applying the paste to the entire surface before adding the strips which must again be pasted where they will overlap each other. When the third coat is complete take ordinary paper towels and cut them into pieces as you did the newspaper and apply one coat of paper towel strips as you did the other coats.

Now the model is in form to begin to superimpose your own creation upon the fundamental form of the original cast. Of course you have been careful to model the different layers of the paper into all the form underneath so that none of the original delicacy of contour or character is sacrificed. This is easily done while the paper is saturated with the "Stixit" by pressing with the finger into each and every impression of form underneath. If this is done the original constructive form will be retained when the work is dry. Now in adding your creative work you may add to or change the form to suit your fancy. It is well to keep in mind the general construction of the skull but many additions and clever interpretations are possible to those with imagination. In some cases the desired additions were made in cardboard construction which was afterward covered



Iroquois Masks
(Courtesy American Museum of Natural History)

with paper towels in the same manner that the earlier layers were applied.

In finishing the masks some were treated to oil paint and shellac, some to show card color with auto body varnish, some were covered with Chinese paper in gold or silver and others with metal papers of many colors. The work was planned and executed to interpretate the ideal established by each student for themselves proving most satisfactory to youth and adult alike. I see great possibilities for decorative masks as well as theatre masks that can be actually worn on the stage. When head-dresses are added sometimes the student preferred to construct them on the model but at other times we modeled the head-dress in clay and then proceeded as usual adding it to the mask when completed. There are so many far reaching possibilities in this paper interpretation that I feel we have only just

begun using a most interesting media of expression.

In the following photographs of some of the masks done under my instruction you will find in

No. 1—A mask that was planned to supplement a wall decoration and the drapes of the room where it hangs. It is done in soft lavender for the face while the head-dress is in peacock blue and green.

No. 2—This mask is covered with metallic paper of many colors, from palest yellow to the deepest purple, magnetas, blues and greens. This paper was added so as to accent the planes of the construction which are very modern in character.

No. 3—This one is a theatre mask worked out in the modern spirit, to be used by an actor who would wear a costume in kind for the interpretation of the "Symphony in Blue."



Heraldic Mask for Decoration in a Room, by Oliver Messel. (Courtesy of "Creative Art.")



18th Century Mask Head-dress by Oliver Messel. (From Chas. B. Cochran's Revue, 1926.) (Courtesy of "Creative Art.")

No. 4—A decorative chorus mask to be worn by each of a large number of singers where rhythm is desired by repetition and movement.

No. 5—A mask in bronze for a chorus in armour where the form is to represent a metallic quality.

No. 6—Is a clown mask to be worn at a school jinx. It is most successful, comfortable and adaptable to the wearer.

No. 7—A dance mask for tribal interpretative dances. It is made in many colors and of interesting design.

No. 8—Oriental mask for a Chinese dance. This is done in gold and silver papers and show card color. This head-dress was worked over one modeled in clay by this student, before being added to the mask.

No. 9—Theatre mask to be worn in a play. It was done in chocolate brown with blue and green striped in yellow and orange.

No. 10—Theatre mask covered with silver paper and highly decorated with design.



"Spanish Mask" by Oliver Messel. (From Chas. B. Cochran's Revue, 1926.) (Courtesy "Creative Art.")



"South Sea Islander"
Mask by Oliver Messel

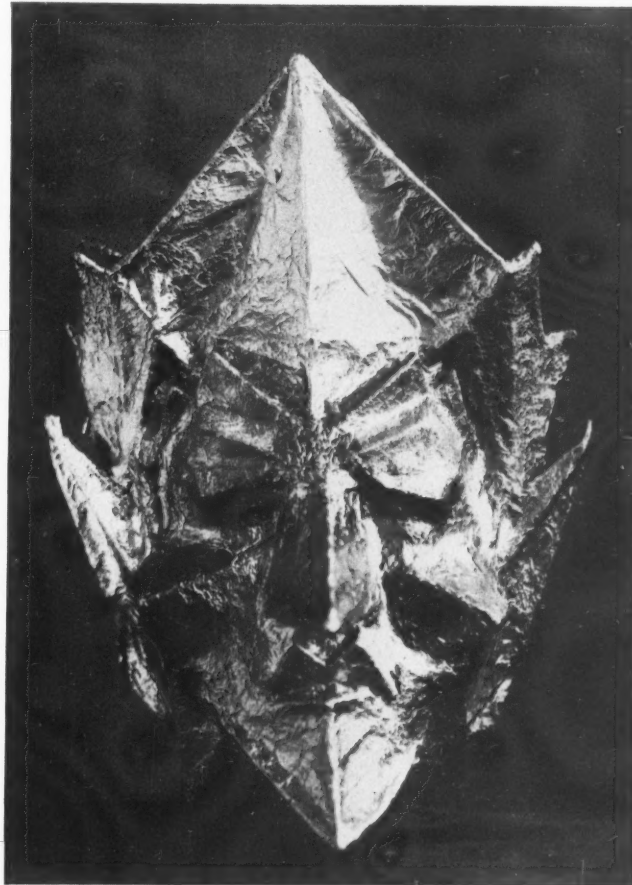
"Harlem Girl"
Mask by Oliver Messel

(From Chas. B. Cochran's Revue, 1926.)

(Courtesy of "Creative Art")



No. 1. Katherine B. Bishop



No. 2. Lucile Werner



No. 9. Elmer Coggins



No. 10. Ronald Muller

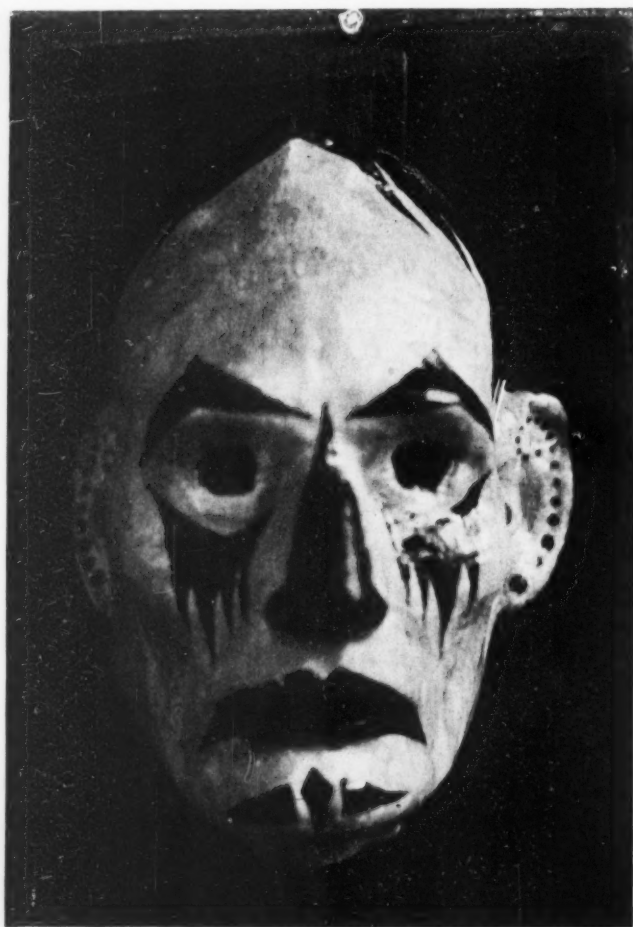
Masks by Students of Polytechnic High School, San Francisco, Calif.



No. 4. Estelle Wells



No. 5. Albert Cornelly



No. 6. Elmer Coggins



No. 7. Ronald Muller

Masks by Students of Polytechnic High School, San Francisco, Calif.



LAMP BASE—JETTA EHLERS



No. 3. Ronald Muller



No. 3. Ronald Muller

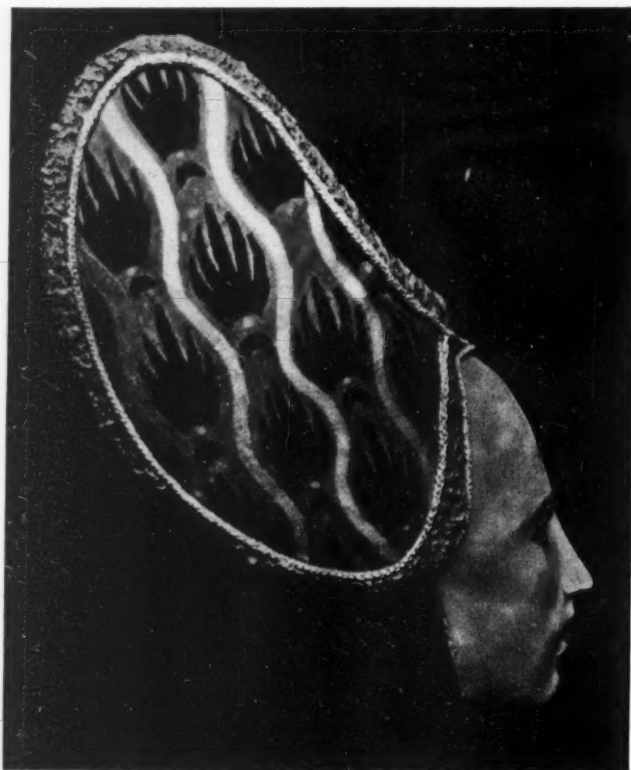


No. 9. Elmer Coggins



No. 8. King Harrington

Masks by Students of Polytechnic High School, San Francisco, Calif.



"Jehanne" Mask and Head-dress by Oliver Messel.
(Courtesy of "Creative Art")



Heraldic Mask for Decoration in a Room, by Oliver Messel... (Courtesy of "Creative Art")



"The Dance of the Masks," by Oliver Messel. (From Chas. B. Cochran's Revue, 1926.) (Courtesy of "Creative Art")



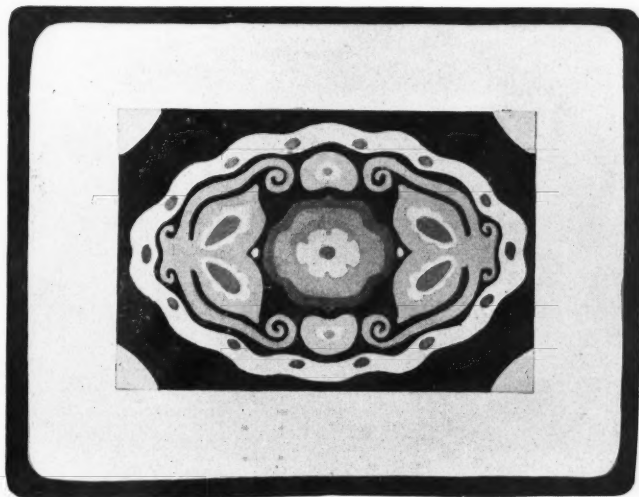
"Chinese Boy (Ming Period)". Mask by Oliver Messel. (From Chas. B. Cochran's Revue, 1926.) (Courtesy of "Creative Art")



Iroquois Wooden Mask.
(Courtesy American Museum of Natural History)



"Salome". Mask by Oliver Messel. (From Chas. B. Cochran's Revue, 1926.) (Courtesy of "Creative Art")



H. Feldman

HOOKED RUGS

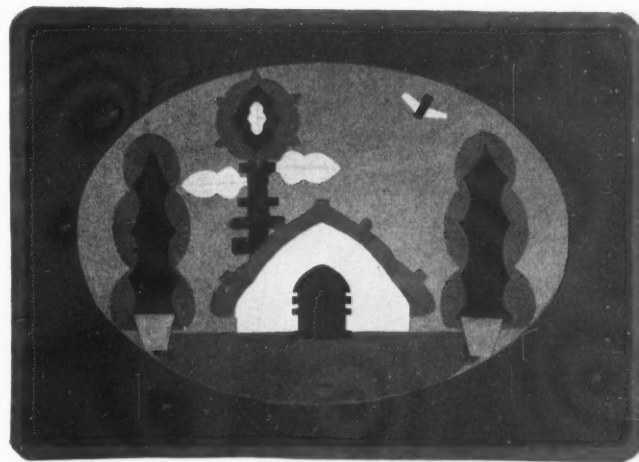
Ida Wells Stroud

Fawcett School of Industrial Arts, Newark, N. J.

HAVE you ever hooked a rug? Oh no, not taken one, of course, but made one on a nice big piece of burlap stretched smoothly on a wooden frame? If you have not and will try it now, you will surely feel impelled to make more, for it is very fascinating work and the rugs may be classed among those articles in our homes that are practical and useful as well as beautiful. What enhances the general effect of a room more than good-looking rugs? Sometimes several smaller ones are right, and again it may be a much larger one that is needed, but size is no obstacle in making hooked rugs now, for large frames may be purchased.

A patented hook is used to draw the material up through the burlap from the under side. The material may be wool rags cut into long strips, sewn together—or a wool yarn that is sold for the purpose. This yarn makes a most beautiful rug that is like the heavy Chinese ones so well liked, having the additional charm of one's own preferred design. The clipping is the last process. This is cutting off all loops and long ends to make a flat even surface.

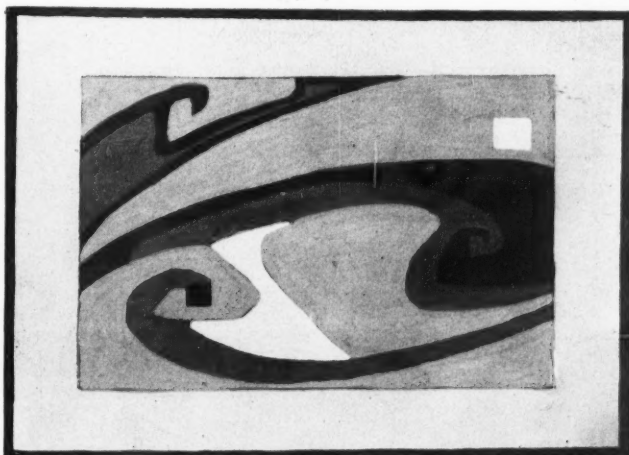
As a rug is something that one usually has for several years it is important to use a design that may be lived with, and this quality depends somewhat upon how well it accords



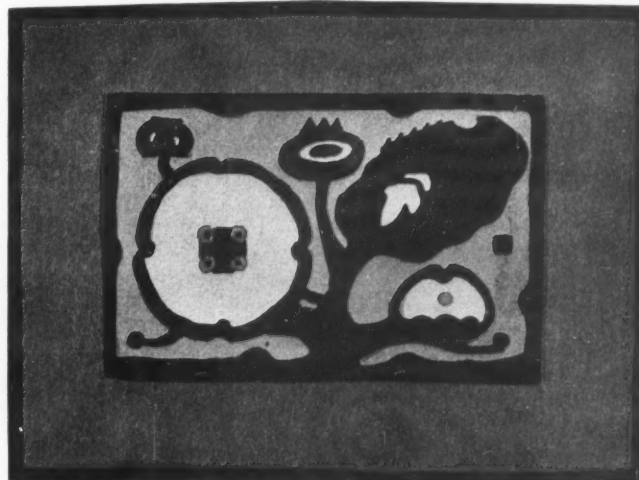
with its environment. Some rooms call for very quiet unobtrusive patterns and color while others need a more lively rug. Some should be dark while in other rooms very light ones give a happier effect. This, in spite of the fact that we are told that in the value scale of a room the floors should be the darkest, walls lighter and ceilings lightest. Of course all this holds good, but rules may be broken by the wise and even a moderately light rug combined with the darker wood of the floor may bring about an effect that will be darker than walls and ceiling. In attending some of the exhibitions of modern furnishings in New York City, one is impressed with the fact that all things are possible when knowledge, clothed with consistency, guides the reins. Rugs of a very modern type are out of place in rooms furnished with much Colonial mahogany, for in such rooms the hooked rugs of our grandmother's time would be more appropriate. These frequently had floral patterns or even landscape and animal subjects.

Sometimes they are done in what might now seem too bright and almost crude color schemes, but when we consider that they were used with dark furniture and sometimes dark floors, they seem quaint and most interestingly decorative. Neither are these realistic Colonial types just right in more up-to-date rooms and they are far from good with the very new modernistic furnishings with silver and glass stands and the new lighting fixtures.

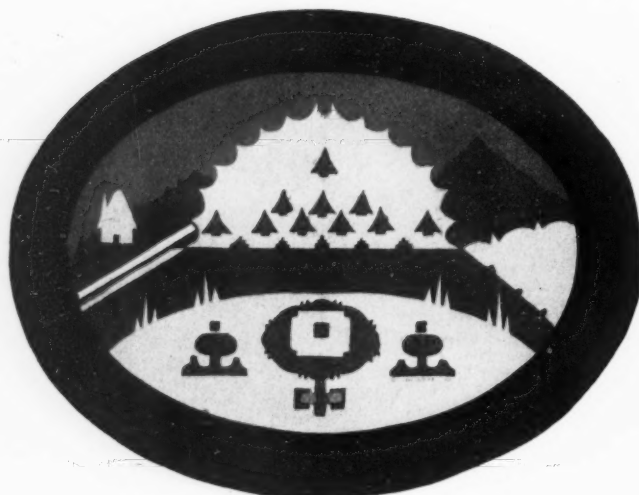
Designs A, B, C and D are here to show how many of the designs that have previously been published in this



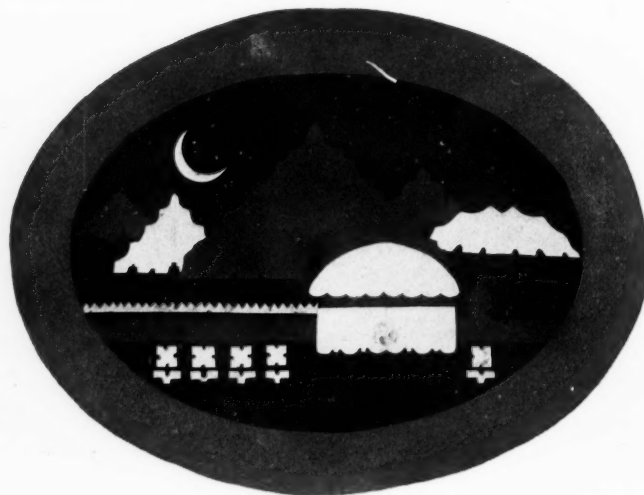
C. Reed



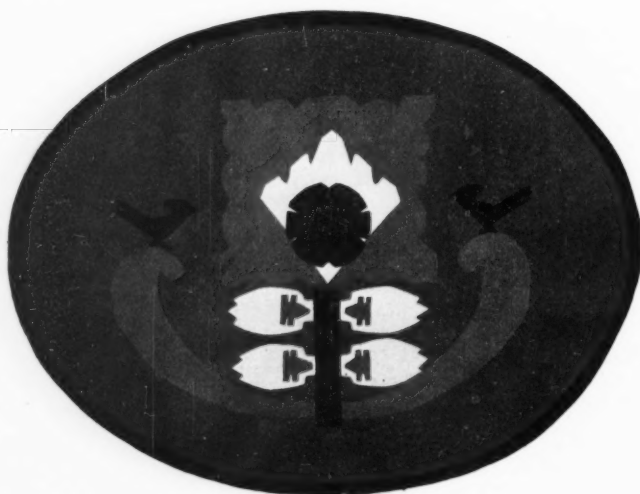
A. Zucker



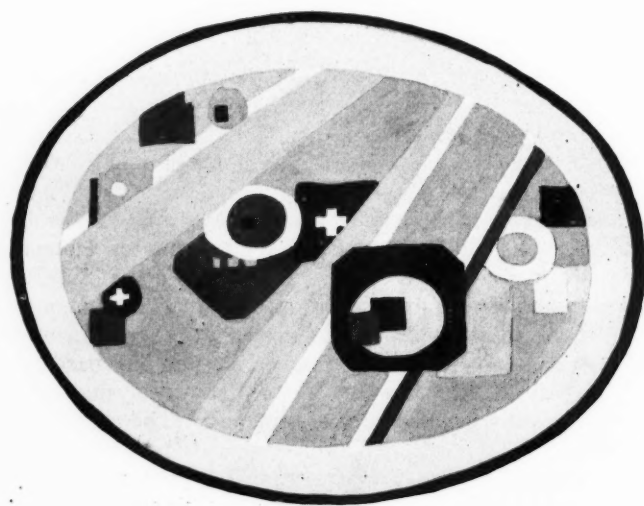
E. Hold



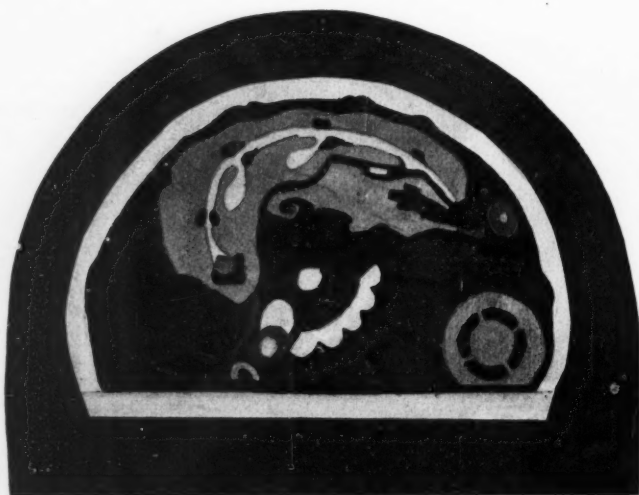
E. Brucker



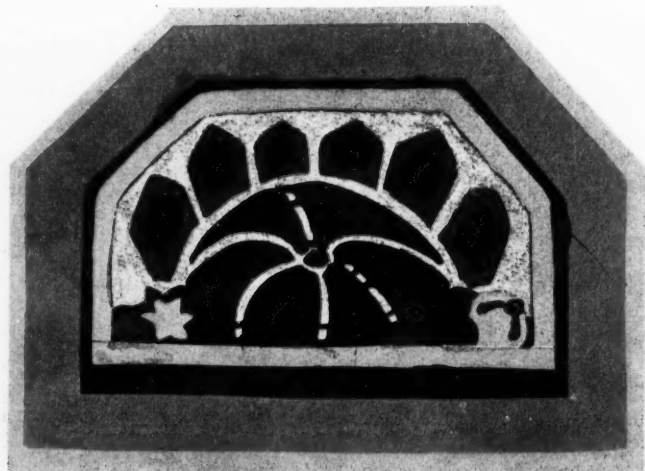
E. Simonson



C. Reed

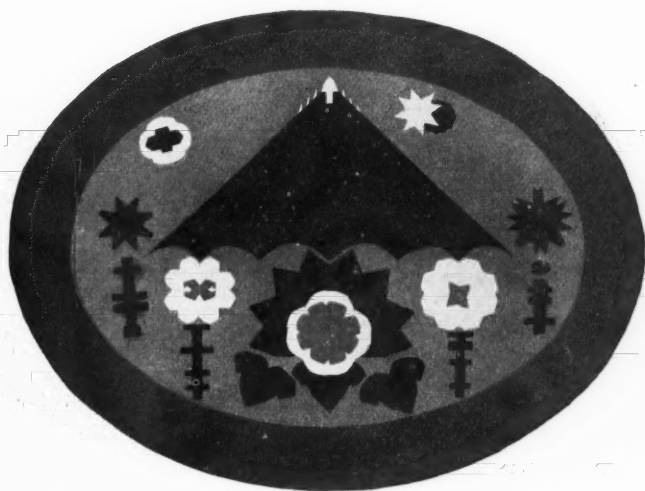


E. Schanz



R. D. Kitchel

Designs for Rugs by Students of Fawcett School, Newark, N. J.



G. Woods



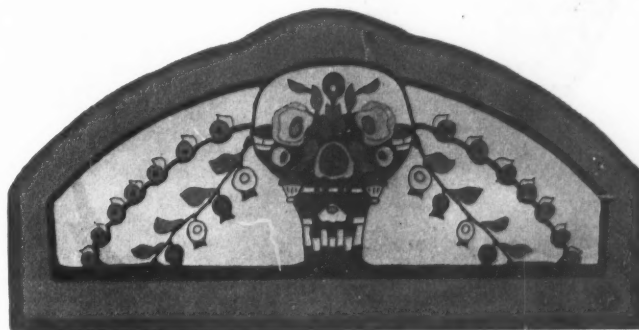
S. M. Ward

Magazine may be adapted to rug making. Use any good motif as a center and add as many border lines of solid colors as seem desirable, always remembering to have good spacing,—that is, all distances just the right width to look well with the others and the border as a whole in good proportion to the center. Anyone with even small ability can do this and it is so much better than purchasing a commercial design ready made. The value of a hand-made article is largely in proportion to the amount of one's self that has been put into it. Round, square, rectangle or oval ones are equally good and the shape should be determined by the space to be occupied by the rug. The writer has seen a most interesting mat made in dull blues and greys from discarded silk stockings and undergarments. The cutting of the strips began in the foot of the hose continuing around and around the leg, so that the whole stocking made one long piece. The white ones were dyed blue, and other light shades came out of the dye bath as grey of various tones, all of which worked into the rug admirably.

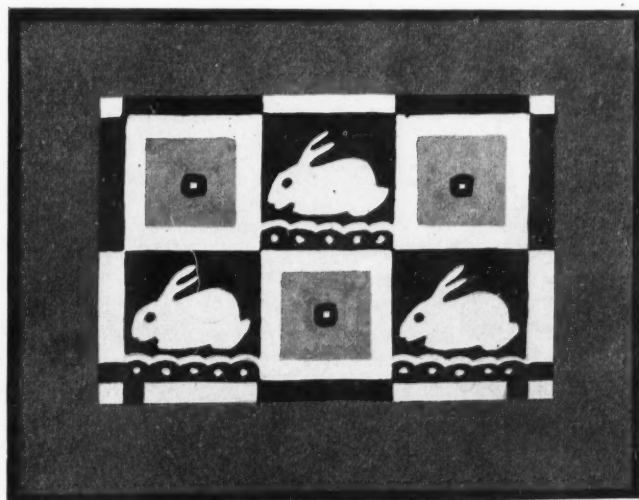
Rug making is a favorite pastime among some of the women of Canada where the winters are long and cold. The weather necessitates the wearing of much woollen apparel, which when otherwise useless makes fine material for rugs, tempting the good wives to spend the long even-

ings cutting, sewing, hooking or braiding it into useful, and often attractive "mats."

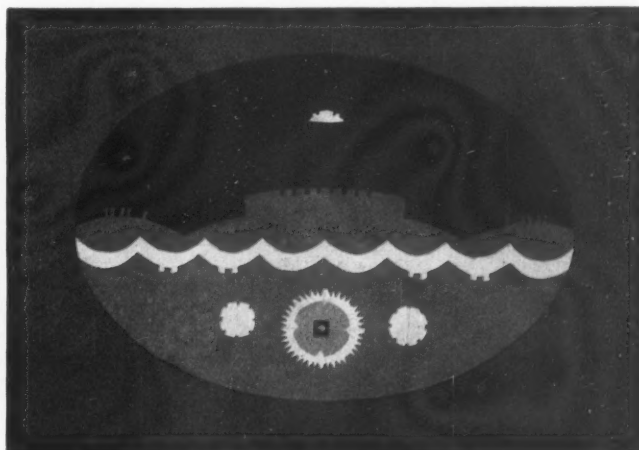
A few color schemes of these designs might not be amiss. The rug by Miss E. Brucker is very effective in black, green blue, and cream white. Miss E. Hold's is violet, medium green blue and white. Miss M. Woods uses dark violet, yellow medium, half intensity; red orange, medium, and ecru, light. Miss Ward's design is done in red, slightly greyed, red orange and ecru. The one by Miss C. Reed would be interesting in light tones of greyed green, tan, grey and yellow. Colors that tone in with the wood shades, but do not match them are always safe.



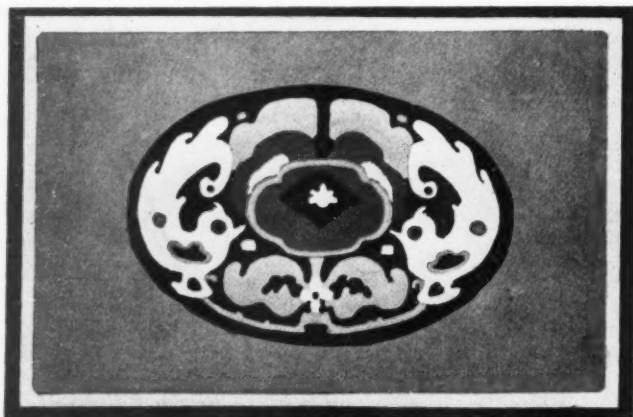
N. Parke



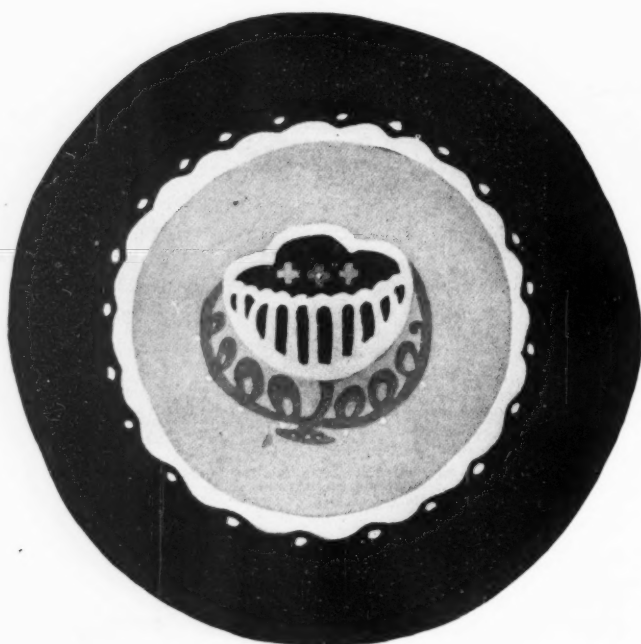
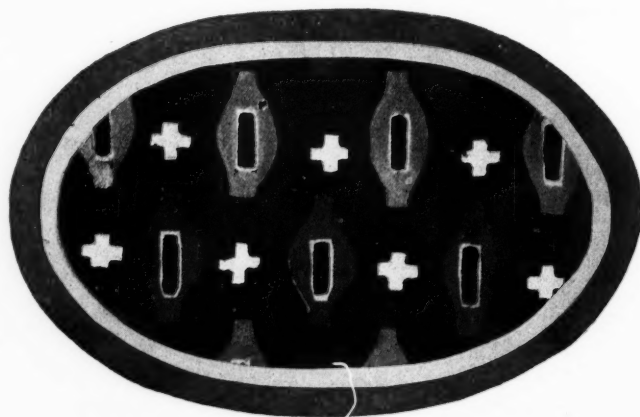
D. Ingram



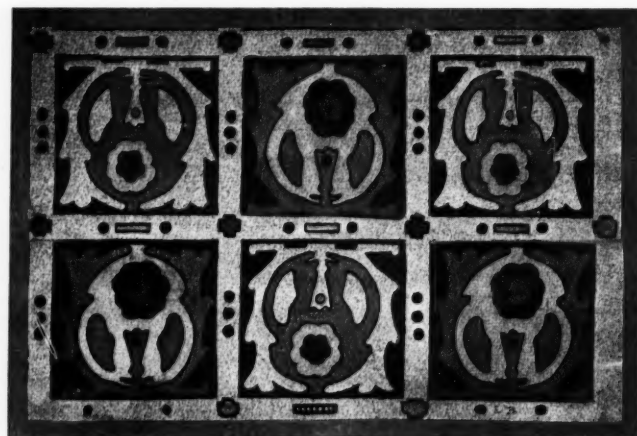
Marjorie Dippel



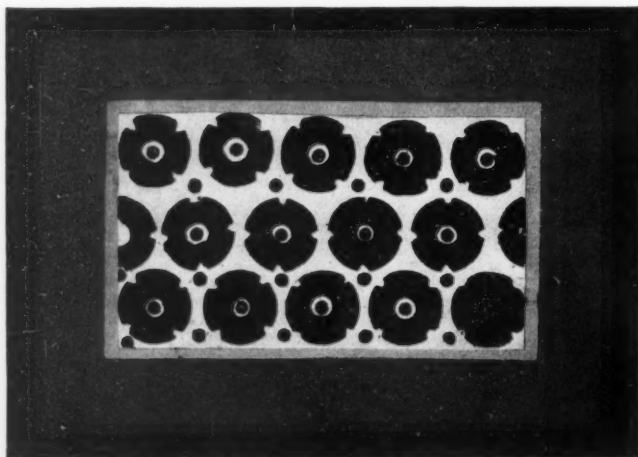
H. Feldman



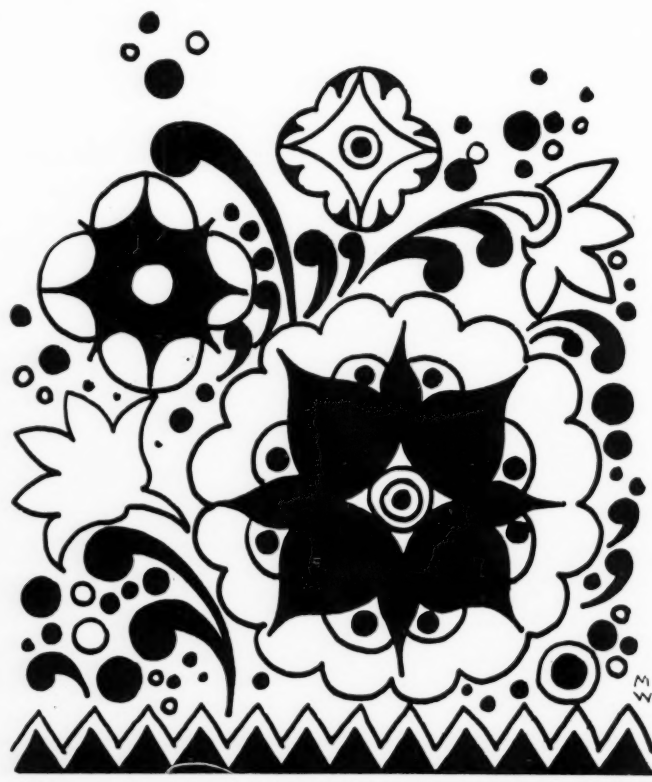
C. Smith



E. Buckman



N. Price



Decorative Design—May Warner

Designs for Rugs by Students of Fawcett School, Newark, N. J.



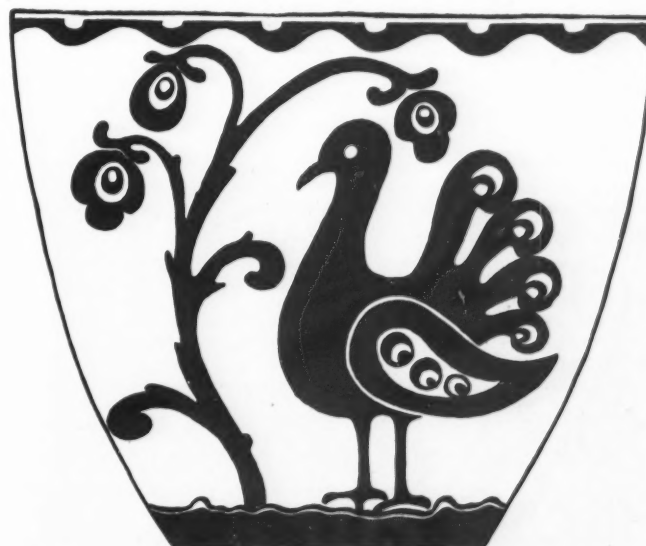
Bowl—Nellie Hagan

Treatment for soft enamels. Birds, Oriental Turquoise with Citron Yellow eye and wing. Tree and leaves, Florentine Green. Fruit forms, Warmest Pink, Ochre and Light Violet. Base of bowl, Oriental Turquoise with space under tree Violet. Border at top, Oriental Turquoise with small spaces Light Violet.



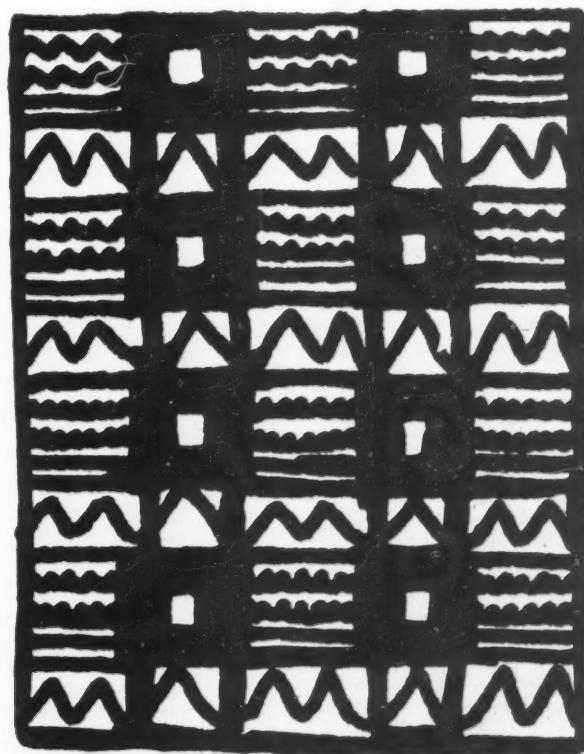
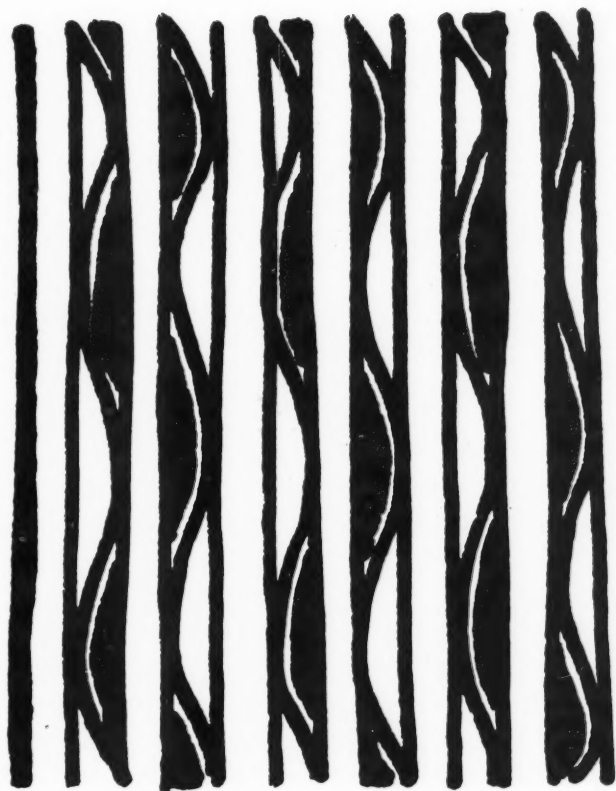
Tea Pot—Nellie Hagan

Treatment for dusting. One bird, Mode, other bird Dove Grey, with markings on breast of Deep Ivory and Water Blue. Flowers, Deep Ivory with Bright Green in centers. Stems, Mode. Leaves, Water Lily Green. Border, the two greens used in design.

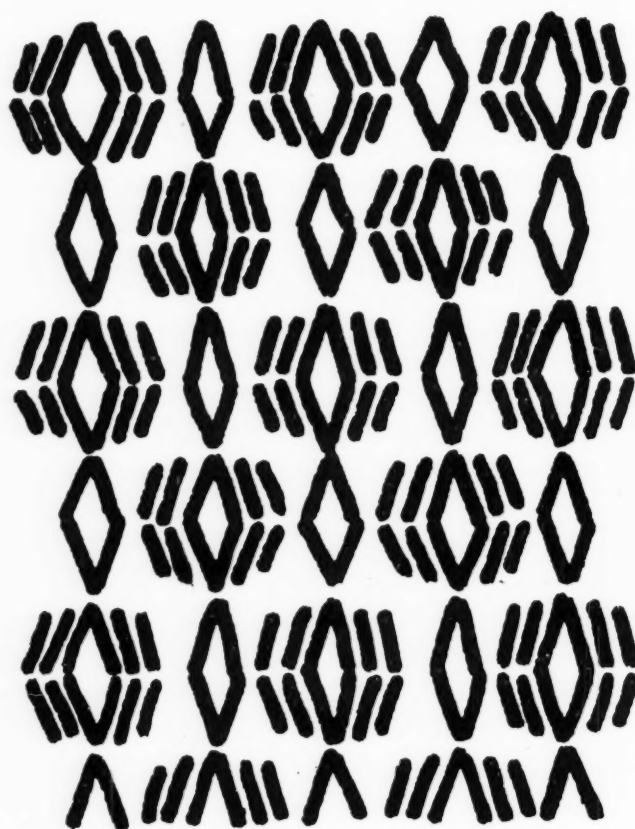
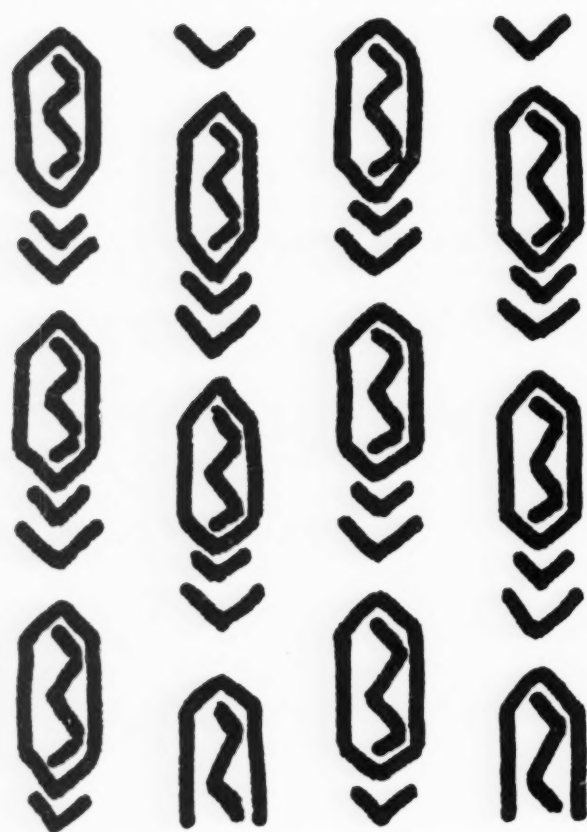


Bowl in Enamels—Nellie Hagan

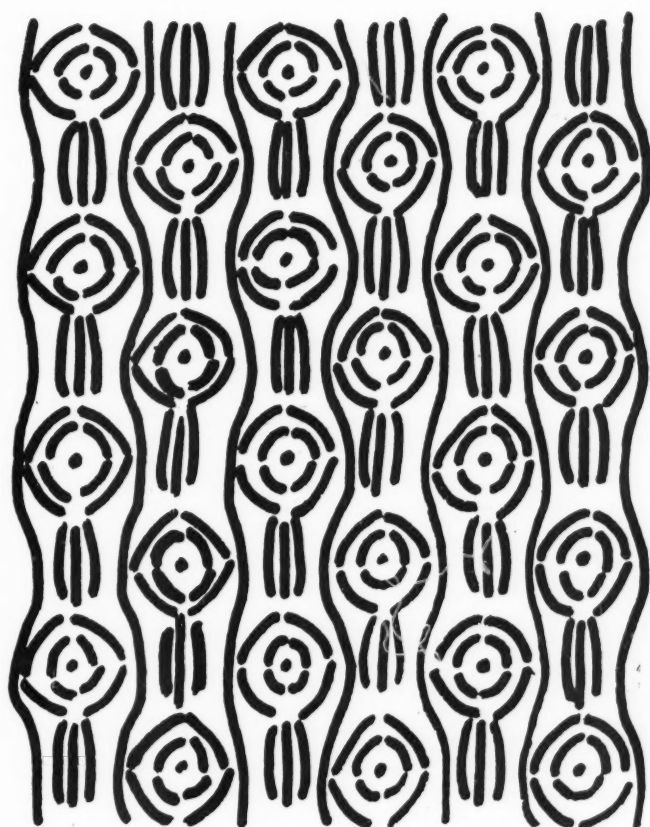
Bird, Old or Austrian Blue, with detail on wing and tail Blue Violet (or Lilac). Vermillion and Oriental Turquoise. Stems and band at top, Oriental Turquoise. Flower forms, Blue with Vermillion centers. Base of bowl, Violet.



Helen E. Carey



L. Hunton



Edith Hegel



Surface Pattern—Georgia Dorner



H. Lasswell



Rhythmic Surface—M. Heston

LOVELY

91060191

HOME

ADMINISTRATIONS


 1929
 BASKETBALL

END



DEATH

J. Margaret Lundin

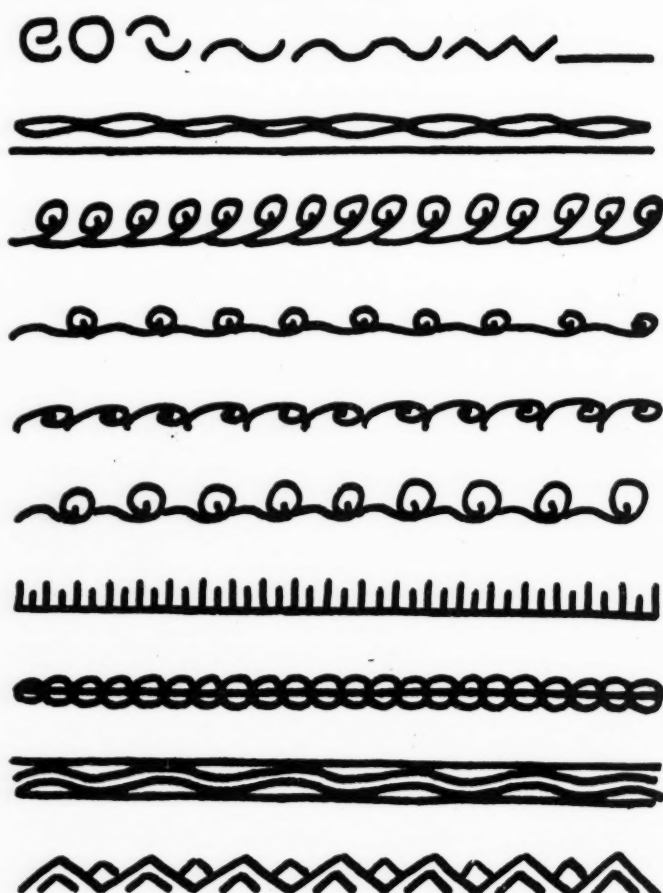


Madge Heston

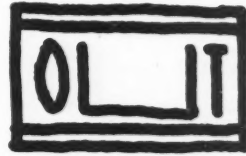
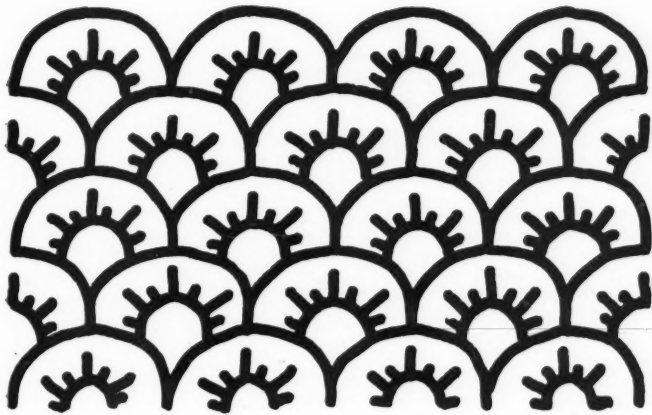
 A B C D E F G H I J K L M N
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 BLOSSOM OHIO
 ALMA COLLEGE
 INDIANAPOLIS · A B C D I

Bettina Ireland

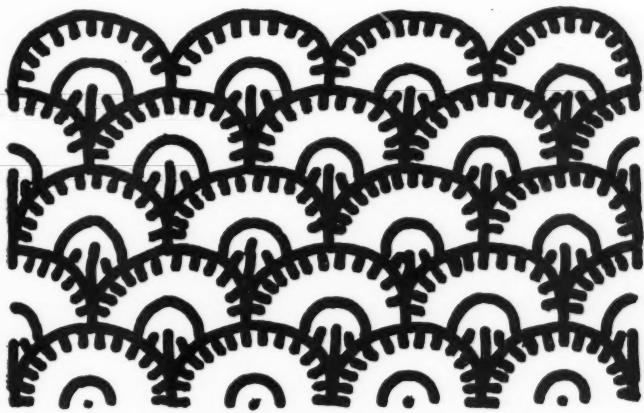


L. Hunton



CAKES

EASTER



Surface Patterns—N. Sharpe

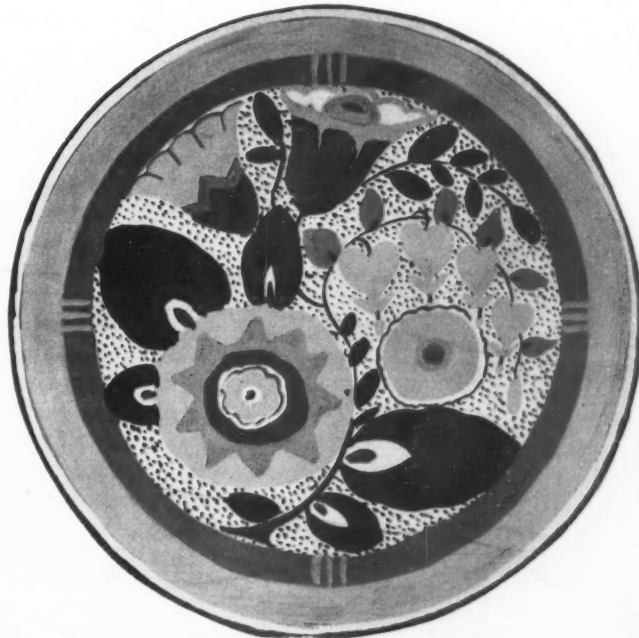
Bettina Ireland

Designs by Students of Purdue University, Lafayette, Indiana

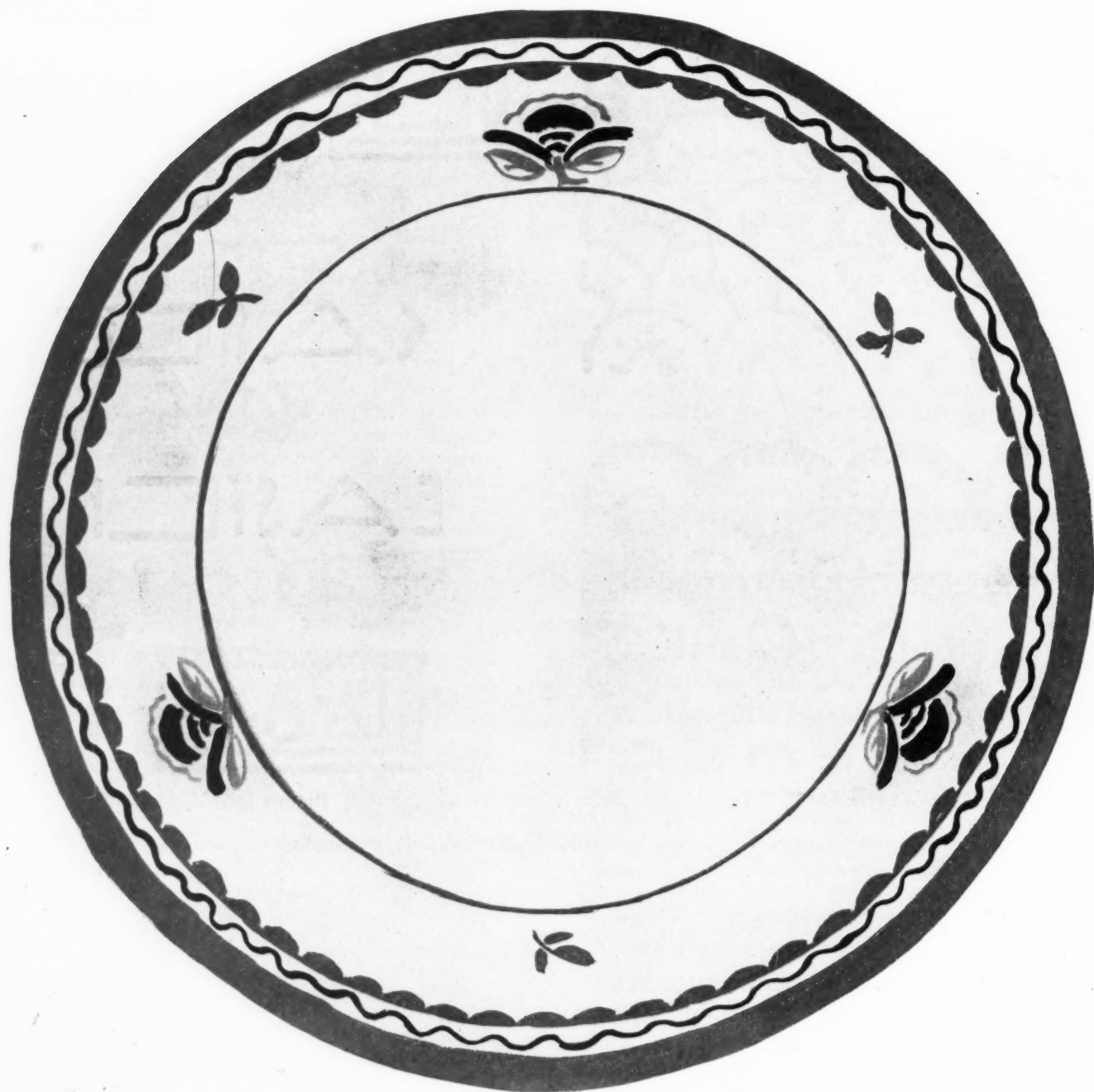
TREATMENT FOR BOX LID IN ENAMELS

Jetta Ehlers

Outside band, Rich Turquoise; inside band, Canton Blue. Large flower, outer section, Violet; next outer section, Rose; next outer section, Citron Yellow; middle outer section, Turquoise; dark places, Cobalt Blue. Spray of flowers, Light Pink. Leaves of spray, Grass Green one part, White two parts. Dark touches, Cobalt. Flower under spray, center dot, Cobalt; next section, Citron Yellow; next section, Violet; next section, Rich Turquoise; outside wavy band, Cobalt. Largest bell flower, Citron Yellow, with Turquoise on upper section; inside part, Rose with Violet around it; dot of Cobalt. Dark spaces, Cobalt. Flowers at left of this, upper section, Canton Blue one-half, White one-half; next section, Violet; dark band, Cobalt. Lower section, Citron Yellow. Leaves, Grass Green with Cobalt markings. Small leaves and stems, Black. Background is covered with small Gold dots and edge of lid has band of Gold.



Lid for Round Box—Jetta Ehlers



Plate—Jetta Ehlers

PLATE

Jetta Ehlers

All bands, except wavy ones, of a very Yellowish Green. Add a small quantity of Yellow Brown to Yellow Green. The wavy band is Yellow Brown. For light part of flower use Yellow Brown, with Royal Blue for the darker. Leaves, Royal Blue. With care may be done for one firing.

♦ ♦ ♦

LAMP BASE IN ENAMELS (Supplement)

Jetta Ehlers

The body of the lamp is Canton Blue with Grey Yellow for the lighter parts. For top flower, Canton Blue with one-third White for top section, Turquoise Blue for next, and a very light mixture of Canton Blue and White (two-thirds) for the under. Rose, use Light Pink for this. Bell flower, upper part Turquoise Blue and Light Violet mixed, equal parts, shade into pure Light Violet at lower edge. The small lines at bottom are Violet. The lines at the side are of the top mixture. Leaves, large ones and stems Grey Green; small ones Blue Green. All dark places in the design Cobalt Blue.